

KISS

DYNASTY







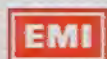




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I WAS MADE FOR LOVIN' YOU

Words and Music by
PAUL STANLEY, VINI PONCIA
and DESMOND CHILD

Moderate Rock Beat

Chord diagrams: Fm, A, Am7

Do, do, do, do, do, — do, do, do, do. Do, do do do do, —

mf

1. do, do. 2. do, do. (1.) To - night night

Chord diagrams: D, Em, D, Em

Verse

I wan-na give it all — to you. In the
I wan-na see it in — your eyes. Feel the

Chord diagram: G

87

dark mag - ness ic, there's so much I wan - na do.
there's some - thing that drives me wild.

Em

Em

And to - night — I wan-na lay it at — your
And to - night — we're gon-na make it all — come

G

feet, true, 'cause girl I was made for you,
'cause girl you were made for me,

B7

A7

and girl you were made for me.
and girl I was made for you.

D

Chorus

Em *A* *Am7* *D*

I was made for lov - in' you ba - by, you were made for lov - in' me. And

Em *A* *Am7* *to Coda*

I can't get e - nough — of you ba - by, can you get e - nough —
 (last x) I can give it all — to you ba - by, can you give it all —

1. *Em* *D* 2. *Em* *D* *D.S. al Coda*

— of me? To — of me?

Coda *Em* *D*

— to me?

C6 *Cmaj7* *D* *Em* *D6*

To Chorus Ad lib/Repeat Chorus and fade

MAGIC TOUCH

Words and Music by
PAUL STANLEY

Moderate Rock



Chorus section. The vocal line (treble clef) begins with a 5/4 time signature change and a Dm chord. The piano accompaniment (grand staff) continues with a steady bass line and chords, marked *mf*. The lyrics are: "She's got the mag - ic touch —"

Verse section. The vocal line (treble clef) features four chords: Bb, Am, Bb, and C. The piano accompaniment (grand staff) continues with a steady bass line and chords. The lyrics are: "1. and you're walk - in' a - round — in a dream. —
2. and you're un - der a spell — that she's — cast.
3. and you're walk - in' a - round — in a dream. —"

She's got the mag - ic touch; —

oh, no, but it ain't —
oh, no, but it ain't —
oh, no, but it ain't —

— what it seems. —
— gon - na last. —
— what it seems. —

You feel there's a fire —
She's keep - in' her love -
One day when she leaves —

— burn - in' when she feels cold in - side, —
— light shin - in' to blind you from her — lies, —
— you lone - ly you'll miss her oh, so — much, —

Gm C

but you still want her much too much.
 but you still need her oh so much.
 un - til you feel her mag - ic touch.

Dm Gm C

One day when she leaves .
 And when she says —

Dm

— you lone - ly, you won't be sat - is - fied —
 — she's leav - in', that's when you re - al - ize —

Chord diagrams (Guitar):

- Gm:
- C:
- Dm:
- Am:
- Bb:

Lyrics:

un - til you — feel — her mag - ic touch, —
 how much you — need — her mag - ic touch, —

her mag - ic touch. — Her mag - ic touch, —

her mag - ic touch. —

1. 2.

3.   

And to - night, in the crowd, she'll be

mp



   

there and she danc - es by; — you watch while your

dreams_ fade a - way.

mf

D.S. $\frac{3}{4}$ al Coda (3rd verse)

Coda



her mag-ic touch.....



Her mag-ic touch, _____ her mag-ic touch..



She's got the mag - ic touch;-



Repeat and fade
vocal ad lib.

I real - ly want _____ her. _____

X-RAY EYES

Words and Music by
GENE SIMMONS

Moderate Rock



Some - times you say ——— you don't want — my —
One day you'll see, ——— you'll come crawl - in' —

Chord diagrams: E, (E bass) A, E, (E bass) A, E, (E bass) A, E.

Vocal melody and piano accompaniment for the first verse. The piano part features a steady eighth-note bass line and a melody of chords in the right hand. The vocal line is in E major, 4/4 time.

love to - day. — Well, ba - by, I know what you're aim - in' at. —
back to me. — I'm your one and on - ly that's a fact. —

Chord diagrams: G, D.

Vocal melody and piano accompaniment for the second verse. The piano part continues with the same eighth-note bass line and chord melody. The vocal line is in E major, 4/4 time.

B

E

(E bass) A E

Yeah. _____ And I know—
I'm the one, —

(E bass) A E

(E bass) A E

and I see — ev - 'ry-thing that's in — store for me. —
the one and on - ly; in the end, — ba - by, you'll be lone - ly.

G

D

B

Well, ba - by, here's your big sur - prise. —
I've got no time for sil - ly good - byes. —

Yeah. _____ Yeah. _____ I've got _____ X-ray eyes _____

and I can see _____ right

through your lies. _____

I've got _____ X-ray eyes _____

The musical score is written for guitar and piano/voice. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The guitar part includes various chords (E, G, P, B, C, A) and melodic lines. The piano part provides harmonic support with chords and arpeggios. The voice part includes lyrics and melodic lines.

and I can see — right through your lies. —

Yeah, — yeah. —

1. 2.

D.S. $\frac{3}{4}$ and fade (1st verse—2nd ending)

Guitar Solo — (2nd time) Ooo. —

CHARISMA

Words and Music by
GENE SIMMONS
and HOWARD L. MARKS

Moderate Rock

The introduction consists of two staves. The right staff (treble clef) features a series of chords and single notes, starting with a half note chord (F, A, C) and a half note chord (D, F, A). The left staff (bass clef) features a steady eighth-note bass line. The dynamic marking *mf* is present at the beginning.

Verse



The first verse is written for voice and piano. The voice part has three lines of lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic marking *mf* is present.

1. Is it my for - tune or my fame? _
2. Is it my bod - y or my brain? _
3. Am I the mas - ter of your soul? _



The second verse continues the musical theme. The voice part has three lines of lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic marking *mf* is present.

Is it my mon - ey or my name? _
Do I drive you in - sane? _
Do you lose all con - trol? _

G Am Em

Is it my per - son - al i - ty
Is it the pow - er of my touch?
Is it my fire or my flame?

Am Em F

or just my sex - u - al i - ty?
Do you need me too much, too much,
Do I drive you in - sane?

G Chorus A

Yeah, — yeah. —
too much? — }
(Charisma!)

What — is — my —

cha - ris - ma, — (add 2nd time) What is my, what is my. — what — is — my —

F

cha - ris - ma? — Yeah. —

A To Coda

1.

Is it my for - tune or my fame? — What — is — my — Is it my mon-ey or my

A

2.

cha - ris - ma, — what — is — my —
name? — Yeah. —

F

Yeah, yeah, yeah, yeah, yeah, — cha - ris - ma? —

A

What is my cha - ris - ma? What is it I've

G **Am** **F**

got? — What is it a - bout — me that gets you so

G **C** **D**

E

hot, hot? Yeah.

D.S. $\frac{3}{4}$ at Coda (3rd verse)

Coda

A

What is my

cha - ris - ma,

F

A

Repeat and fade, vocal ad lib.

what is my cha - ris - ma?

HARD TIMES

Words and Music by
ACE FREHLEY

Medium Rock



1. When I re - call days in the cit - y and I think
2. We had to fight to be ac - cept - ed. It was-n't


Chord diagrams for guitar: E-flat (no 3rd), D-flat (E-flat bass), E-flat (no 3rd), D-flat (E-flat bass).





back: oh, what a pit - y, re-mem-b'r'in' how it was-n't
right, and I pro - test - ed. For hang-in' out, we got ar -

Chord diagrams for guitar: E-flat (no 3rd), D-flat (E-flat bass).











pret - ty, }
 rest - ed; }

ev - 'ry - day life_____ in the cit - y. _____







{ Out in the street we had to
 { We go to school and then we



take it; with friends a - round, we could-n't fake it. What was-n't
 cut out, go to the park and space our heads out. We called it



there, fun, we had to make it, } hang-in' out down_____ in the
 but there was some doubt, }

B \flat (no 3rd)
 G \flat (no 3rd)
 E \flat (no 3rd)

cit - y. _____ The hard times_ are

G \flat (no 3rd)
 E \flat (no 3rd)
 G \flat (no 3rd)
 E \flat (no 3rd)
 G \flat (no 3rd)
 D \flat (no 3rd)

dead_ and gone, but the hard times_ have made_ me strong. And the

G \flat (no 3rd)
 E \flat (no 3rd)
 G \flat (no 3rd)
 E \flat (no 3rd)
 G \flat (no 3rd)
 E \flat (no 3rd)

hard times_ have made_ me see that the hard times_ ain't where I







G \flat (no 3rd)
 1. D \flat (no 3rd)

wan - na be.


2.     3.  

be. I don't wan - na be there, ———



      3.


or e - ven think back. I don't wan - na



    To Coda  

be there, ——— (now) I'm on the right track. Yeah,



Play 3 times  (no 3rd)    

(1st time only) yeah, yeah, yeah, yeah, yeah.



D.S. $\frac{3}{4}$ al Coda, 2nd ending

The

Coda

track. Now I'm on the right

track. I'm fin - 'lly on the right track,

I'm fin - 'lly on the right track. N.C.

DIRTY LIVIN'

Words and Music by
PETER CRISS,
VINI PONCIA
 and **STAN PENRIDGE**

Medium Rock

The piano introduction is in 4/4 time, key of B-flat major. It begins with a middle-finger (mf) dynamic. The right hand plays a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat) followed by a half note (A, G, F, E, D, C, B-flat). The left hand plays a steady eighth-note bass line (B-flat, A, G, F, E, D, C, B-flat).

Verse



The first system of the verse features a vocal melody and piano accompaniment. The vocal line starts with a rest, then sings "I can't get e-nough of Flash-in' lights keep run-nin' what I need; through my brain;". The piano accompaniment is in 4/4 time, key of B-flat major, with a middle-finger (mf) dynamic. The right hand plays a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat) followed by a half note (A, G, F, E, D, C, B-flat). The left hand plays a steady eighth-note bass line (B-flat, A, G, F, E, D, C, B-flat).



The second system of the verse continues the vocal melody and piano accompaniment. The vocal line sings "peo-ple all a-round me let-tin' me bleed... Wait-in' for the dark-ness to some-one found a doc-tor to ease all the pain... Traf-fic in the cit-y is". The piano accompaniment is in 4/4 time, key of B-flat major, with a middle-finger (mf) dynamic. The right hand plays a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat) followed by a half note (A, G, F, E, D, C, B-flat). The left hand plays a steady eighth-note bass line (B-flat, A, G, F, E, D, C, B-flat).

blind the heat; — I'll make my liv - in' out on the streets. — } Dirt - y liv -
 burn-in' me out; — she makes me wan-na jump up and shout. — }

Chorus

in', dirt - y liv - in'.

I can't wait — an-y long - er to set my-self —

Cp
 Cp

1. free. I can't wait...

Ab
 Bb
 Cp

an-y long - er to set my-self free.

Eb
 Gm (D bass)

3

1. 2.

1 got-ta get a way.

Ab
 G (sus 4)

1. 2.

3

Instrumental

(1st time) Dirt - y liv - in', dirt - y liv - in'.

D.S. $\frac{9}{8}$ (3rd verse, 2nd ending) Fade on Instrumental

1. 2.

3rd Verse—

Mainline out of China is due in tonight;
 mother, sister, brother are lyin' uptight.
 I can hear the juke box poundin' out loud,
 I take my furor out on the crowd.
(To Chorus)

SAVE YOUR LOVE

Words and Music by
ACE FREHLEY

Medium Rock



1. You were my
2. You said you



wom-an
loved me;

and I was your man.
you may have been right.



You were good - look-in';
But hang - in' a - bove me,

girl, you know you know I
that

G




was your big - gest fan. You tried to teach me
we would al - ways fight. You tried to change me

3

3

C (G bass)



things I al - read - y knew. When you could - n't
and mess up my mind. Now, don't re - ar -

3

3

3

3

C (G bass)



reach me, and girl, I think you knew that we were
range me, girl, you know that's why you're left be -

through.
hind.

Ba - by, it's o -
It's o - ver now.

ver. ———— } Save your

love, save it, save it. Save your

love, save it, save it. Save your love, — I don't

Chord diagrams: G, F, Bb, C, D, F, Gm, F (Bb bass), Gm (C bass), Bb, Gm, F (Bb bass), Gm (C bass), Bb, Gm.

Figures: 3, 3.

F (Bb bass) **Gm (C bass)** **Bb**

want it; save it for — some - one else.

Gm **F (Bb bass)** **Gm (C bass)**

Save your love, — I don't need it; put it back — on the

D (sus 4) **D** **G**

shelf for some - bod - y else. — Girl,

(sus 4) **C (G bass)**

you know it's o - ver. We had some

good... times, but now they're gone. So long.

Guitar Solo --

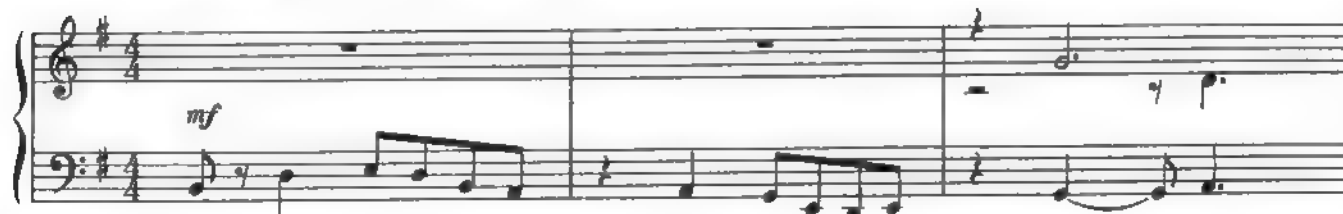
D.S. $\frac{3}{8}$ and fade

The musical score is written for guitar and piano. It begins with a guitar part featuring a C (G bass) chord and a G chord, with lyrics "good... times, but now they're gone. So long." The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. A guitar solo section follows, marked with a double bar line and the text "Guitar Solo --". The solo is indicated by a dashed line above the guitar staff. The piano accompaniment continues with chords and a bass line. The score concludes with a final guitar part featuring a sequence of chords: F, Bb, C, D, F, and G, followed by the instruction "D.S. $\frac{3}{8}$ and fade".

SURE KNOW SOMETHING

Words and Music by
PAUL STANLEY
and VINI PONCIA

Medium Rock



1. I've been up and down, I've been all a-round. I was mys-
sev-en-teen, you were just a dream. I was mes-

The piano accompaniment for the first vocal line is in 4/4 time, key of D major. It features a treble and bass clef. The treble staff has a mezzo-forte (*mf*) dynamic and plays a melody of eighth and quarter notes. The bass staff provides a steady eighth-note accompaniment. The music ends with a double bar line.



ti-fied, al-most ter-ri-fied, but late at night I still hear—
mer-ized, I felt scared in-side. You broke my heart and I still—

The piano accompaniment for the second vocal line continues in 4/4 time, key of D major. It features a treble and bass clef. The treble staff has a mezzo-forte (*mf*) dynamic and plays a melody of eighth and quarter notes. The bass staff provides a steady eighth-note accompaniment. The music ends with a double bar line.

Am  Em7 (G bass)  Em7 (A bass)  Em7 (G bass)  Em7 (A bass)  D 

— you call my name. — I've been
— can feel the pain. — I've been



Em7 

on my own, I've been all a lone. I was hyp-
count ed out, I've had fear and doubt. I've been star-



Am7  Bm 

no-tized, I felt par a-lyzed, but late at night I still want-
ry-eyed, nev-er sal is-fied, 'cause I still need-



Am Em C

— } you, just the same.

D C

I've been a gam - bler, but I'm no - bod - y's fool — and I sure —

Bm Am G C Bm Am G D

— know some-thing, sure — know some-thing. You showed me things they nev - er

C Bm Am G C Bm Am G

taught me in school, — and I sure — know some-thing, sure — know some-thing.


To Coda 

p  

No one can make me feel the way that you do, — and I sure —

1.     2.    

— know some-thing. Uh - huh. — 2. I was — know some-thing. Uh - huh. —



Ah, —

ah. — Ah, —

D.S. $\frac{3}{4}$ al Coda (2nd verse)

Am Em

ah. I've been

Coda

Bm Am G C Bm Am G D

— know some-thing, sure — know some-thing.

No one can tell me 'til I
I'll be no gam-ber, but I'm
You showed me things they nev-er

Repeat and fade

C Bm Am G C Bm Am G

hear it from you,—
no-bod-y's fool,— } and I sure — know some-thing, sure — know some-thing.
taught me in school,— }

2,000 MAN

Words and Music by
MICK JAGGER
and KEITH RICHARD

Moderate Rock
Play 3 times

Well, my name it is a num-
wife still re - spect-

ber, it's on a piece of plas - tic film. And I've been
me, e-ven though I real - ly mis - use her. I am

grow-in' fun-ny flow - ers out - side on my lit - tle win - dow - sill.
hav-ing an af - fair with a ran - dom com -

— put-er. But don't you know I'm a two thou - sand



man? And my kids, they just don't

un - der - stand me at all.

1. You know, my

2.     



Oh, Dad - dy, be proud of your plan - et;

oh, Mom - my, be proud of your sun. —

Oh, Dad - dy, your brain's still flash - in' like — they did when

you were young. — Or did they come — down crash - in'

E B E

see in' all the things you've done;—

B E To Coda A P A

spac in' out and hav-in' fun?— Oh, Dad-dy, be

E P A P A E G A D.S. al Coda

proud of your plan- et; Oh, Mom-my, be proud of your sun.—

Coda E P E

But don't you

know I'm a two — thou - sand man? And my

kids, they just don't — un - der - stand — me at all.

But don't you I'm a two thou - sand

man. I'm a two thou - sand man.



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